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SOME NEW DIRECTIONS IN RHETORICAL CRITICISM

MARTIN MALONEY

It is the business of the rhetorical critic to study human beings in the speech situation, as they gather together to deliver and to hear more-or-less formal discourses. To anyone concerned with the complexities and problems of human behavior, either individual or social, the task of rhetorical criticism, as a scholarly activity, is not as widely understood in academic circles as it may deserve. Perhaps the reason for this lack of general recognition is that rhetorical criticism is passing through a transitional stage. It has not quite ceased to be a tool for making authoritative judgments on the performances of speakers, and has not quite become an implement of research into certain kinds of human behavior.

The criticism of speakers has been more or less continuously practised since before Aristotle's time. Throughout most of its long history rhetorical criticism has been an evaluative, deductive process proceeding from a set of fixed standards (usually those of Aristotle), through the examination of a speaker's performance, to an evaluative conclusion. Surely no one is more nearly the archetype of the conventional rhetorical critic than Dr. Samuel Johnson, as he explains to Mrs. Thrale why Demosthenes stressed the importance of action in oratory: "Demosthenes, Madam, spoke to an assembly of brutes; to a barbarous people."

Within the past thirty years, however, rhetorical criticism in the United States has increased in quantity and, at the same time, has suffered something of a sea-change. In the early twenties, the organization which is now the Speech Association of America began to sponsor and encourage research in speech. Master's theses and doctoral dissertations began to accumulate. Rhetorical criticism was rescued from the pundits and turned over to graduate students. It became a kind of research.

Any sort of contemporary research is to some degree scientific in outlook. It is very difficult, in our age, to conceive of a means of discovering or testing knowledge which is not at least consonant with scientific method. But where rhetorical criticism has traditionally been evaluative and deductive, research in this sense is typically analytical, descriptive and inductive. This states, I think, the dilemma of the present-day rhetorical critic. He practices a skill which is in a sense pre-scientific. Yet he is obliged to describe his activity as research.

It seems desirable in this situation that the rhetorical critic move away from his traditional purposes, in the direction of research. This is not to suggest that the old methods of criticism be abandoned. The canons of Aristotelian criticism are admirably adapted to the uses of research, but they must be regarded less as standards for evaluation and more as tools for analysis. The rhetorical

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critic need not forego the pleasures of evaluation; he must, however, be concerned to understand first, and then to rate, speakers and movements. It is the purpose of this paper to suggest that the speech critic would do well to find new directions for his work, new tools to command, new ways of understanding speech phenomena.

It is of course very well to talk about finding new directions in rhetorical criticism; but where are they? Are the new tools available to us? To some extent, speech critics have adopted new attitudes toward their work and have found new tools to further it. But much more is possible. In the past twenty-five years, scholars in many fields ranging from psychiatry to linguistics have taken increasing interest in speech performances. They have come to realize the unique importance of human speech, of the symbol-making and symbol-using process generally, as a key to the understanding of many human problems, both individual and social. As a result, a great body of research has developed in many areas which has direct usefulness for the rhetorical critic.

In the first place, many new techniques have been devised for the analysis of written texts and recorded speech performances. No doubt the interest in new ways of a n a l y z i n g and understanding speech stems back to the development of psychiatry and psychoanalysis, to the emphasis which the Freudians have placed on verbal dissection and synthesis. Probably this general development has been hastened by the linguistic researches of Ogden and Richards in England, of Alfred Korzybski in the United States, and of such literary critics as Caroline Spurgeon and Kenneth Burke. Of the many new analytical techniques devised by scholars and critics for examining written texts and oral performances, I should like to mention, very briefly, four. First of these is the quantitative content analysis as developed by Harold Lasswell.[1] This is a technique for deriving from a text or group of texts, oral or written, the basic attitudes or themes which inform them. The quantitative content analysis is not unlike the rhetorician's study of a speaker's material topics, except that it goes considerably beyond the normal limitations of rhetorical study. Oblique references to a theme, as well as full scale discussions of it, may be taken into account; and a theme is considered to be important in proportion to the number of references to it. Lasswell and his associates have certain statistical methods of validating the results of their analysis, so that a content analysis may be considered to have a common currency as knowledge, whereas the ordinary rhetorical analysis of topics represents the unchecked observations of a single individual. Thus, a content analysis, made by Lasswell and Harold Graves, Jr. was accepted as evidence in the case of the United States vs. William Dudley Pelley, in 1942, the question being whether Pelley was quilty of reproducing the Nazi party line in his publication, *The Galilean*.[2]

Second, I would list qualitative content analysis as used by Leo Lowenthal and Norbert Guterman in their admirable book, *Prophets of Deceit*, published as part of the Harpers "Studies in Prejudice"

series.[3] In this volume, the authors have analyzed a great number of texts delivered by American agitators such as Pelley, Charles Coughlin, and Gerald L. K. Smith, for their basic themes relating to anti-Semitism. As a result, they have been able to reconstruct the moral and psychological universe of agitators of this type: to point out how the agitator portrays himself, how he describes the world in general as a scene of action, in what terms he regards his audience, and how he sets forth the nature of the enemy. This sort of study differs from Lasswell's quantitative analysis in that it does not rely so heavily on simple repetition of theme as a criterion, but instead investigates the relationships set up among key terms in the discourse. It is precisely this sort of analysis which has been developed with such distinction by Kenneth Burke in the field of literary criticism.[4]

Next, I should mention figurative analysis—that is, the study of a text in terms of related sequences of metaphors and similes—as performed by Caroline Spurgeon in her book, *Shakespeare's Imagery*.[5] This sort of study involves the search for related sequences of images in a text, for compulsive image-clusters, for relationships between images and topics. Figurative analysis has not been extensively used, so far as I know, except in literary criticism. However, it seems to have a good deal of potential usefulness in the study of some speakers.

Finally, I should like to list intonational analysis of the sort suggested in the work of Kenneth Pike, of the University of Michigan.[6] This is a technique which permits the controlled study of intonational patterns in speech in relation to the speaker's intended and unconscious meanings. There is some evidence to indicate that this sort of analysis affords a clue to a speaker's unconscious strategies in discourse.

Many other analytical techniques might be discussed if time permitted. Rather than mention others, however, I should like to point out two facts about the kinds of analysis I have described. In the first place, all of them permit an inductive approach to a speaker and his performance. No one of these techniques projects any special structure upon the speaker's behavior; each of them is extremely flexible to use. Second, all of these techniques may be used to get at very revealing data in the speech performance which are, for the most part, beyond the speaker's power to control. Caroline Spurgeon remarks in her study of Shakespeare's imagery,

> In the case of a poet, I suggest it is chiefly through his images that he, to some extent unconsciously, 'gives himself away.' He may be, and in Shakespeare's case is, almost entirely objective in his dramatic characters and their views and opinions, yet, like the man who under stress of emotion will show no sign of it in eye or face, but will reveal it in some muscular tension, the poet unwittingly lays bare his own innermost likes and dislikes, observations and interest, associations of thought, attitudes of mind and beliefs, in and through the images, the verbal pictures he draws to illuminate something quite different in the speech and thought of his characters. The imagery he instinctively uses is thus a revelation, largely unconscious, given at a moment of heightened feeling, of the furniture of his mind, the channels of his thought, the qualities of things, the objects and incidents he observes and remembers, and perhaps most significant of all, those which he does not observe or remember.[7]

If we extend Miss Spurgeon's remarks to include not only poets but other men who have occasion to use words in a more or less formal way, and to claim for other, related kinds of analysis what she so eloquently claims for the analysis of metaphor and simile, we shall have made one of the major points intended in this paper.

Rhetorical criticism of the sort I have attempted to describe needs more implements than the tools of analysis, however ingenious. We need not only to find new kinds of data, but to be able to interpret them in a variety of ways. Methods of interpretation we have in abundance, a far greater abundance than I can hope even to sketch here. We have, for example, many philosophical systems intended to explain and interpret human behavior in general; these systems are exemplified in the works of Freud, Marx, Spengler or Toynbee. There is every reason to suppose that if rhetorical critics felt free to use these systems as frames of reference for their studies, new and interesting insights into speakers, speaking, and the speech situation would result. But in addition to these, there are many concepts and formulas developed by philosophers and social scientists, which might readily and profitably be used for the purposes of speech criticism. Almost at random, I might cite the concept of identification as the key to rhetoric, developed by Kenneth Burke in his *Rhetoric of Motives*;[8] the theory of character types developed by Erich Fromm and now being expanded and modified by David Riesman of the University of Chicago;[9] the concept of circular social processes (as opposed to linear ones) set forth by Lawrence K. Frank in a number of papers and now expanded in his recent book, *Nature and Human Nature*.[10] I think I should add that these remarks are not intended to suggest that the rhetorical critic must become expert in the works of many scholars in many fields. He should not think of himself as a specialist in the nature of the world and man. Nor should he confine himself to a single frame of reference, or to a single group of formulas. The point is that these and many other tools of research, of analysis and interpretation, lie ready to our hands. We are at fault if we do not use them as best we can.

I have of necessity spoken so far in very general terms. Perhaps before concluding I may discuss some of these issues more specifically. I have for some time been interested in the forensic speaking of Clarence Darrow. It has always seemed to me that Darrow's public status was not to be explained wholly in terms of his skill as a speaker. It occurred to me that the concept of myth, as used by anthropologists and lately by other social scientists, might be employed to interpret certain of the facts in Darrow's life and speech performances. A myth, in this sense, is a fable, a drama, which presents certain basic themes or attitudes which happen to be especially important to the actor of the myth or to his audience or both. In Darrow's case, the myth is the old one of the champion of people, the defender of the underdog, the hero who successfully protects the unjustly oppressed from their oppressors. The use of this concept, in Darrow's case, permits the development of two corollary hypotheses: first, that

the enactment of the myth was to some extent compulsive upon Darrow himself in that it permitted him to attack symbolically, in his speaking, certain personal problems which he could not otherwise solve; second, that the myth had peculiar significance for Darrow's audiences, direct and indirect, a significance which accounts largely for his effectiveness as a special pleader. Without going further into the possibilities of this sort of study, I should like to add that hypotheses of this sort may be tested in various ways: by conventional rhetorical analysis, by content analysis intended to determine and relate the themes of Darrow's speeches, by a study of his characteristic imagery, by historical investigation, by a study of the data provided by his biography. However one chooses to test the hypotheses, it seems to me that such a critical technique might produce insights into Darrow's life and speaking, into the cultural history of his period, and into general rhetorical problems, which would not otherwise emerge.

I have tried to describe, rather briefly, a kind of rhetorical criticism which I believe to be based on present practice to a large extent, yet a kind of criticism which is new in its attitudes, outlook and techniques. This sort of criticism will, I am convinced, produce a very different kind of data on speech performances from that currently available. It should produce many new interpretations and insights into the phenomena with which we are all concerned. It could perhaps, in the very long run, lead to a new sort of theory of rhetoric, a rhetoric which would focus on man-in-society, which would place speech as a type of symbolic behavior of peculiar importance. That, in my opinion, is a most important goal, which should be of concern to all of us.

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2. See especially *Language of Politics*, Chapter 9.
3. Leo Lowenthal and Norbert Guterman, *Prophets of Deceit. A Study of the Techniques of the American Agitator* (New York, 1949).
4. Perhaps the most familiar example of Burke's criticism, to students of rhetoric, is "The Rhetoric of Hitler's Battle," which may be found in his *The Philosophy of Literary Form* (Baton Rouge, La., 1941).
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7. Spurgeon, p. 4.
8. Kenneth Burke, *A Rhetoric of Motives* (New York, 1950).
9. David Riesman, *The Lonely Crowd. A Study of the Changing American Character* (New Haven, 1950).
10. See especially "The Cost of Competition" in Frank's *Society as the Patient* (New Brunswick, N. J., 1948) and his latest book, *Nature and Human Nature* (New Brunswick, N. J., 1951).

SPEECHMAKING IN THE ILIAD AND ODYSSEY

CHARLES DANIEL SMITH

A recent translator, Mr. E. V. Rieu, believes that these epics describe a society with which Homer's first audiences were familiar because they were composed to be recited as after-dinner entertainment 'while the wine went round.'

Homer has not only told a story of timeless charm but, in the telling, has given us an account of the Greek culture of his own time.[1] His heroes were pirates who spoke proudly of themselves as 'plunderers of cities'. They usually ate three meals a day; they worshipped gods with human frailties like their own; and they were unblushingly u n f a i t h f u l. The *Odyssey* records the custom of rewarding the bearer of good news just as does the *Oedipus Rex* centures later.

And when we hear the princess Nausicaa telling her father, the king, that 'it is only decent . . . when you are discussing affairs of state with important people to have clean linen on your back,' we realize that it was just as important to put on a clean shirt for a business conference three thousand years ago as it is today.

FEUDAL ASPECTS OF THE SOCIETY

The society of Homer's time appears to have been less democratic than the later classical Greek cultures. When King Alcinous ordered members of his court to lavish costly gifts on Oydsseus, he soothed the sting by promising, 'Later we will recoup ourselves by a tax on the people.'[2] Kings usually got away with arbitrary decisions in their own favor.

Rarely does anyone in the Homeric poems critize the aristocracy. The common man is not even encouraged to speak up. The Trojans had driven the Greeks back across the windy plain of Troy—back to the burning ships —before the Greek commander sought advice: 'But now one of *you* must come forward with a sounder scheme than mine. Seniority does not matter.' (Il. p. 260.)

Whenever one of the common men *spoke* his mind, he did so half expecting to be hauled up short. Polydamus, 'the commoner,' who 'went straight up to the dauntless Hector,' knew even as he spoke that he would be rebuked:

> Hector, as a rule you object when I offer sound advice at our assemblies. You consider it impertinent for a commoner to disagree with you either in the council-chamber or in the field—your authority must always be upheld. But once again I am going to speak my mind.
>
> (Il. p. 226.)

> Polydamus, I [Hector] do resent this interference on your part. (Il. p. 227.)

DEMOCRATIC ASPECTS OF THE SOCIETY

Even though the aristocrat might sometimes act on whim, his judgement was more often based on custom, supported by public opinion. Even the king often thought it worth his trouble to ask his people for their support. He had to speak skillfully for they were not puppets but men who listened in order to judge his words. Homer gives us a clear picture of

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Agamemnon's audience, assembled to hear him declare for giving up the siege of Troy. They are men who know their own worth and will listen to the general when they're good and ready:

> As they (the soldiers) took their seats, the earth groaned beneath them, and above all the noise, the shouting of nine heralds could be heard, doing their utmost to make them stop their din and attend to their royal masters. (Il. p. 42.)

ETHICAL PROOF: ZEUS TALKS TO HIM. MORE ETHICAL PROOF: BUT THE BLAME IS NOT HIS. UNDER CIRCUMSTANCES, TROOPS WILL NOT CONSIDER AGAMEMNON DISGRACED. HE COMPLIMENTS HIS AUDIENCE.

HYPOTHETICAL EXAMPLE AND COMPARISON COUCHED IN LANGUAGE OF SOLDIERS, FLATTERING THEM BY DEPICTING THEIR ENEMIES AS WINE STEWARDS, BUT THE COMPARISON TURNS OUT TO BE A CARD-STACKING DEVICE AFTER ALL!

GOOD PHRASEMAKING! THEY'VE BEEN SITTING FOR NINE YEARS, BUT IT'S GOOD PATHETIC PROOF. BANDWAGON DEVICE. CALL-TO-ACTION CONCLUSION.

It is worth noting that this expeditionary force sat on *benches*. Apparently the brass hats[3] not only spoke to their soldiers frequently but they also must have thought that it was important for their men to be comfortable as they listened.

Now that the audience is quiet, let's listen to Agamemnon and see if we can discover some of his techniques:

> The cruel god [Zeus], who once assured me that I should never sail home till I had brought the towers if Ilium tumbling down, has changed his mind, and now to my bitter disappointment bids me retreat to Argos in disgrace. But what a scandal, what a tale for our descendents' ears that such a large and excellent force as ours should be engaged so ineffectually, with no decision in sight, in an unsuccessful struggle with a weaker enemy. I say weaker, because if we and the Trojans made a truce and each side held a count, the enemy reckoning only native Trojans and we Achaeans numbering off in tens, with the idea that each of our squads should have a Trojan to pour out its wine, many a squad would go without a steward. Unfortunately, they have numerous and well-equipped allies from many towns, who thwart me and defeat all my efforts to bring down the great stronghold of Ilium. Nine fateful years have passed. Our wives and little children sit at home and wait for us. So now let every man of you take his cue from me. Aboard the ships, I say, and home to our own country. (Il p. 43.)

The Homeric speaker *did* value and respect his audience—with the lone exception of Achilles, who cared 'not a jot for public opinion, to which most people bend the knee.' (Il. p. 438.)

It is not unusual to read that the people attended 'a public debate in the meeting-place.' Jebb observes that an undertone of popular comment pervades the Homeric poetry:

> The king, with his council of nobles and elders, can alone originate or discuss measures. The popular assembly has no active existence. But the framework of Homeric monarchy contains a social life in which public opinion is constantly alert. Its activity, indeed, could scarcely be greater under the freest form of government. And we see that this activity has its spring in distinctive and permanent attributes of the Hellenic race. It arises from quickness of perception and readiness of speech.[4]

The Homeric Greek *was* concerned with public affairs. Although the commoners were not invited to express their opinions at the councils of their betters, they did consider that they had a stake in the matters under discussion. They listened carefully, judged shrewdly—and then delivered their conclusions to their relatives and friends.

PRAISE AND BLAME

The speaker's most powerful appeal was to love of honor and its counterpart, fear of disgrace. To his fellow Greeks, fighting off the Trojans from their burning ships, Nestor shouted the most potent of all commands: 'Think of your reputation in the world.' His next appeals to his comrades were in descending order of force: 'Remember your children too, and your wives, your property and your parents.' (Il. p. 289.) The Greek valued his honor above all else. Next, he valued his children (to perpetuate his reputation) and then his wife (to produce children to perpetuate his reputation). The speaker rarely uses desire for material wealth or love of parents as motivation. Hauser declares that *all* ancient art is 'a response to a desire for fame and to the wish to be renowned in the eyes of contemporaries and posterity.[5].

Homer distinguished between two kinds of reputation: *aidos*, or self-esteme, and *nemesis*, the regard in which one is held by the man-in-the-street — for whom Homer used the indefinite pronoun *tis*. A typical formula for expressing crowd reaction, according to Jebb, may be found in the account of the brutal blow which Odysseus gave Thersites: 'Good work! cried one man [*tis*], catching his neighbor's eye and saying what they all were feeling.' Il. p. 47.)

The degree to which the speaker must respect and value *Tis*' approval determines the role of speechmaking in any culture. When leaders of state believe in the importance of securing his consent, they must use the tool of speechmaking to explain their proposed measures to him in the hope that he will approve. But where *Tis*' opinion counts for little, oratory shrivels into a bauble used only for purposes of display.

THE EMINENT ROLE OF SPEECHMAKING

Homer equates (as Cicero and many other rhetoricians do) the holding of assemblies with cilivization itself. Odysseus, for example, tells the Phaeacian court:

> The Cyclopes have no assemblies for the making of laws, nor any settled customs, but live in hollow

> caverns in the mountain heights, where each man is lawgiver to his children and his wives, and nobody cares a jot for his neighbors. (Od. p. 144.)

Skill in speech, whether in assembly or in private conversation, is considered the chief talisman of good breeding. Menelaus says to Telemachus, the son of Odysseus, 'I like the way you talk, dear lad: one can see that you have the right blood in your veins.' (Od. p.79.) And Nestor, wishing to compliment Telemachus, tells him, 'you talk exactly as . . . [your father] did.' (Od. p.50.) And Odysseus threw the most barbed insult he could think of at Laodamus when he called him a poor speaker:

> A quite insignificant-looking fellow may yet be a heaven-born orator, watched with delight as he advances confidently and with persuasive modesty from point to point, the one man who stands out in the gathering and is stared at like a god when he passes through the town. Another may be as handsome as an immortal, yet quite deficient in the graceful art of speech. You yourself, sir, present a most distinguished exterior to the world . . . but you have the brains of a dolt. (Od. pp. 127-28.)

In the society of Homer's day, speechmaking was overshadowed in importance by only one other activity.

FIGHTING AND SPEAKING

When the two terms are mentioned together, as they frequently are, fighting is almost always mentioned first:

> (Nestor to Tydeides): you are a great man in a fight, and in debate you have no rival of your age. ((Il. p. 162.)

> [Achilles]: I, the best man in all the Achaean force, the best in battle, defeated only in the war of words. (Il. p. 339.)

> [Athene to Telemachus]: your father's manly vigour has descended to his son—and what a man *he* was in action and debate. (Od. p. 42.)

> Thoas . . . was by far the finest of the Aetolians, skilled with the javelin, and a good man too in a hand-to-hand fight. Moreover, there were few Achaeans who could defeat him when the younger orators were vying in debate. (Il. p. 279.)

Before battle, the generals keyed their troops up to a high pitch of excitement. Nestor, for example, tells Agamemnon, 'we commanders could inspect the whole army together and soon work up a fighting spirit in the men.' (Il. p.51.) And during the battle itself, the commander sometimes makes a short fighting-speech to his comrades while he is taking a breather himself. 'When . . . [Hector] was not hurling himself into the press, he stood his ground, calling aloud to his men.' (Il. p.341.) Agamemnon, flushed with optimistic excitement after hearing one of Nestor's great orations, declared, 'Oh . . . give me ten counsellors such as this, and King Priam's town, captured and sacked by Achaean hands, would soon be tottering.' (Il. p.50.)

Speaking in council was just as important as inciting soldiers on the battlefield. It was also steadier employment. Homer, in an unforgettable sketch, describes Priam's aged counsellor:

> Old age had brought their fighting days to an end, but they were excellent speakers, these Trojan eldelds, sitting there on the tower, like cicadas perched on a tree in the woods chirping delightfully. (Il. p. 68.)

DECEIT

The society which practiced no-holds-barred fighting also applauded the tricky speaker. Deceit was not merely legitimate—it was actually a mark of sophistication.

The most highly regarded orator of them all, Odysseus, had mastered as a youth every form of cunning address. The goddess Athene, with that genuine admiration which only one artist can have for another, speaks approvingly to her protege:

> And so my stubborn friend, Odysseus the arch-deceiver, with his craving for intrigue, does not propose even in his own country to drop his sharp practice and the lying tales that he loves from the bottom of his heart. But no more of this: we are both adepts in chicane. For in the world of men you have no rival as a statesman and an orator, while I am pre-eminent among the gods for invention and resource. (Od. p. 216.)

The Homeric Greek had more tolerance for sophistry than Plato did.

THE ART OF SPEECHMAKING

When Telemachus was diffident about his ability to talk to Nestor, he asked the goddess Athene, 'How shall I greet him? Remember that I have had no practice in making speeches.' (Od. p.47.) When a man wanted to make a good impression on another, he fashioned a set speech which he delivered when they met. The ancients apparently regarded important private conversation to be within the province of the art of speechmaking.

The Young man was tutored in speaking at the same time that he was being taught to use his weapons:

> You [Achilles] were a mere lad, with no experience of the hazards of war, nor of debate, where people make their mark. It was to teach you all these things, to make a speaker of you and a man of action, that . . . [Peleus] sent me with you. (Il. p. 127.)

It is reasonable to suppose that there were rhetorical principles which the tutors generally accepted and taught, but Homer gives us no clue to what they were—except the ingenious construction of most of the speeches themselves. I am convinced that it is possible (in spite of obvious obstacles) to construct a rhetoric which Homer must have known-by a process of working back from analyses of the speeches to those principles which they *consistently* exemplify. This process, incientally, would also identify those principles of speechmaking of which Homer was unaware.

Quintilian's praise of Homer for providing 'a model and an origin for every species of eloquence' needs to be tempered by the fact that Homer's rhetoric was not a mature art. At least his speakers often overlook obvious arguments or fail to drive them home. One suspects that, in that early time, the fledgling speaker depended as much on instinct and imitation as on a set of principles learned from a tutor. But the culture in which the young speaker lived was ready to lavish its highest praise on him if he could learn to move his audience as he willed, and *any* community which offers such a compelling incentive will develop effective speakers.

The student of rhetoric will discover in the Homeric epics a renewed appreciation of the speaker's value to that early society — and the sophisticated skill with which he practiced his art three thousand years ago.

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1. See Rhys Carpenter's *Folktale, Fiction and Saga in the Homeric Epics* (Berkeley and Los Angeles, 1946) for amplification of this statement. I have not gone into the 'Homeric question,'

the problem of authorship raised by 19th century German scholars. But my assumption—that there *was* a 'Homer,' who so stamped ancient legends with the shape of his own genius that his poetry has been preserved—is in line with the latest scholarship. For representative statements, see: Samuel Eliot Bassett, *The Poetry of Homer* (Berkeley, 1930) and John A. Scott, *The Unity of Homer* (Berkeley, 1921).

2. Od. p. 208. All quotations from Homer are from the E. V. Rieu translations: *The Iliad*, (Harmondsworth, Middlesex, 1950), and *The Odyssey*, (Harmondsworth, Middlesex, 1946). Quotations will hereafter be documented in the text.

3. 'King Agamemnon . . . was a proud man as he took his stand among his people, armed in gleaming bronze.' (Il. p. 55.)

4. Richard Jebb, Ancient Organs of Public Opinion, *Essays and Addresses* (Cambridge, 1907) 130.

5. Arnold Hauser, *The Social History of Art* (New York, 1951) I, 74.

The members of the Central States Speech Association are entitled to an explanation for the delay in this issue and for the reduction in the size of the *Journal*. The two items are closely related.

Manuscript material was in the printer's office within the first week of September, 1952. The editors expected to have the mailing completed by mid-November. Unfortunately, higher printing costs and other financial problems facing the Association altered the publication schedule. The officers were in complete agreement on a replanned budget and in the temporary modification of the *Journal* to meet the immediate situation. This took time, but the financial situation has been worked out and the Association can now anticipate a period of development and of increased service to its members in all phases of speech.

—*The Editor*

WEAKNESSES IN THE SPEECH-DRAMA CURRICULUM

LEE MITCHELL

About twenty-five years have passed since the speech-drama curriculum began to be recognized in higher education. During this space of time there has been an impressive increase both in the number of schools offering speech-drama work and in the variety of courses available. Twenty-five years ago graduate study in the speech-drama area was comparatively rare. Today it is possible to complete a doctor's degree in dramatic production at more than a score of universities.

In a growth as rapid as this it is not surprising that there should be some unevenness. In spite of the most far-sighted planning and the most astute administration, curricula do not tend to expand along orderly lines but rather to develop around certain strong courses in response to the influence of various outstanding teachers. Since the number of such teachers is usually small, the very process of growth produces curricula the links of which vary greatly in strength, some of them being so weak as to imperil the whole course of study. It is significant that the most serious weaknesses are also the commonest ones and that they are to be found in nearly every department in which the speech-drama work is highly developed.

These weaknesses are of several kinds. The principal ones are: (1) undeveloped essentials of skill or subject-matter; (2) imperfect articulation of related courses; (3) archaic handling of basic subject-matter. The first of these occurs most often when in the planning of the curriculum a certain combination of hope and fear rules the committee. In the most familiar instances, all agree that a certain subject is essential and ought to be required but also fear it may prove unpopular as a requirement and therefore hope that the really earnest student will take the subject without being required to. The second weakness usually occurs when, there being related courses both taught by strong teachers, the danger of conflict is averted by a sort of gentleman's agreement not to encroach on each others' fields. The third weakness is the least serious, and also, fortunately, the most easily corrected, it being the only one in which the fault can be remedied by a change of instructors.

The most conspicuous archaism in the speech-drama curriculum is observable in the teaching of the acting and the production courses. The archaism exists when either of these is taught as if television and cinema had no significance to the skills in question. It is true of course that the fundamentals of acting are still theatre-centered and that these fundamentals are by definition unchanged by the advent of new media. But it is also true that the theatre worker is becoming increasingly rare while the number who regularly practice in more than one medium are steadily growing. Acquaintances with all three mediums, both in acting and in production, is not

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now far from being a necessity for the speech-drama major. Competence in all three is an asset to everyone who already possesses it.

The most glaring defect is still to be found in the chasm which gapes between the material studied in dramatic literature courses and the material performed on the stage. In only a few leading departments is any consistent connection between study and practice maintained. In most others, although each season may bring forth the production of one or two classics, the majority of plays studied in dramatic literature are no more relevant to the actual practice of the speech-drama major than are the mountains of the moon. In literature classes lip service is paid to the great dramas by reminding the students from time to time that all the plays in the inevitable anthology were written to be performed on the stage. But when scripts are being chosen for public performance these same plays are too seldom considered. In the end, Sophocles is likely to run a poor second to Sherwood while George Kaufman takes precedence over Moliere; a pitiful paradox is created in that the plays which are most highly regarded are also the least often produced. At the same time the teacher of practical theatre is not above complaining that the classics are not made as vital to the students as they ought to be. This, while he busies himself and his students in the production of some current pot-boiler. The consequence of this descrepency between study and practice is that the speech-drama major acquires facility without taste and training without education.

Among undeveloped essentials, language, other than English, stands in most desperate need of charity and faith by having been for more than a generation most cruelly neglected. At one time, years ago, when speech-drama work was still an option in the English department, this was defensible, for speech was mainly English speech and the drama was principally English drama, and since the range of the subject was narrow and the curriculum small, no more was needed to take care of the English major with a slight flair for speech-drama work. In most schools today the speech-drama work has long since outgrown its affiliation with English, but the language and literature requirements remain about as they were. English drama, great is it is, is only a small fraction of the great drama of the world. The student who is incapable of appreciating Racine, Calderon or Schiller in their own tongues is as far from being educated in his field as would be the student of music who could not read a score. The mastery of foreign language is one of the more difficult and initially unattractive necessities of education in drama. Because it is unattractive it is easily overlooked when the attempt is being made to shape an attracive curriculum. Many a speech-drama major is unable even to pronounce the foreign words in a play which he is acting or reading aloud. It is not unusual in our university theatre productions to hear such a common word as *monsieur* pronounced differently by every character and often, alas, also incorrectly by all.

The final and most serious weakness exists in an area where one would least expect a weakness to be found: in the course-work in diction. By diction I mean the art

of speaking the English language correctly and clearly in such a way as to be easily understood by an audience of several hundred or more. Mastery of this art is desirable for anyone who speaks often in public, but it is an absolute necessity to all who are in any way involved in the production of drama, cinema, or television. Anyone not familiar with speech-drama work would probably expect diction to be featured in the curriculum. The fact is otherwise. Only in rare instances is there any course sequence deliberately constructed to provide the amount of work necessary for the development of really good diction. Sometimes course-work in diction is not even a requirement. When it is, it is frequently no more than one course or but one unit of some general introductory course required only of freshmen. Courses abound in which diction is featured in some way, as in phonetics, interpretation, acting, and radio announcing, but they do not perform the same function as specific courses in diction, nor do they produce the same results. Thus, in spite of the expansion of speech-drama curricula in the past twenty years, the speech-drama alumnus does not as yet have as much work in diction nor usually speak his own language as well as the graduate of the school in which drama is unaffiliated with speech. Twenty years ago the superior diction of English actors was greatly admired while the speech of the typical American actor was generally deprecated whenever comparisons were made. One might reasonably have expected that the development of the speech-drama curriculum would at least have altered the comparison. So far there is no evidence that it has. Whether it ever will is still an open question.

TECHNIQUES FOR MEASURING THE HEARING OF YOUNG CHILDREN

Frances Patton

The educational importance of an early evaluation of residual hearing in an infant or young child is now well recognized. (1, 2,3,4,5,). The age for examination could ideally be placed at the time the child exhibits a suggestive atypical developmental picture, or when there has been illness or injury that may result in insult to the hearing mechanism. It is no longer satisfactory to say that one should wait until the child is five or six to make a differential diagnosis or to measure the communicative handicap resulting from a hearing loss. It is believed that by that time the child has passed the optimum age for speech development. Failure to take measures to compensate appropriately for the degree of loss during this period may result in tragically unnecessary retardation of the child's mental, emotional, and social development. Thus from an educational and developmenmental standpoint, early diagnosis of hearing loss is extremely important to the child, his parents, his future teachers, and certainly to the speech therapist who in so many cases is called upon to diagnose and train a child with delayed or severely distorted speech.

At present this early measurement of residual hearing need not be regarded as impossible. Expensive and elaborate equipment may be essential in some cases, but in others time, patience, skilled observation, and a continuous evaluation and willingness to reevaluate the picture give excellent results. The testing procedure should be flexible and adaptive; thus the clinician needs skill in observing and evaluating responses in a wide variety of test situations.

The purpose of this article is to review a number of testing methods which have been employed successfully. It is not suggested that only the methods reviewed are successful, nor does the writer mean to imply that only the authorities cited are contributing to this important field. The paper, then, is looked upon as a highlighted, rather than an exhaustive survey.

The Ewings (1) have given a very helpful developmental chart of responses of normal children compared with those of hearing-handicapped children Their observations are based on hearing tests given to ninety-one children with normal hearing and a hundred seventy children suspected of deafness. They report that during the first three months of a normal child's life percussion toys, such as bells, drums, triangles, etc., elicit quicker responses than voice. During the third, fourth, and fifth months a soft voice may become a better stimulus than percussion sounds. During the second six months localization of sound is developed and can be evoked. Failure to respond to voice by the end of the first year indicates either a hearing loss or some associated problem. Residual hearing

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can be proved by observation of reflexes and learned responses (turning head and eyes to locate the sound) to a range of very loud stimuli.

Between the ages of twelve and twenty-three months normal children show a tendency to ignore loud percussion sounds and other loud noises. Quiet speech is a better stimulus than loud speech, but the whispered voice is likely to be ignored. Pitchpipes ranging from 120 or 1900 cycles sometimes serve as successful stimuli. Reflex responses are much more frequent in severely hard of hearing children than in normals, though they can be changed to learned responses more quickly than in younger deaf children. Tests give reliable but only approximate information about the range of frequency and intensity over which the child can hear. The use of gestures can furnish a clue. The severely hard-of-hearing use both gestures and voice, while the deaf make their wants known mainly by pointing, pushing, and pulling.

Speech and voice tests and pitch pipes are quite satisfactory test stimuli for normal children twenty-four to thirty-five months of age. He may be seated at a table with toys and given verbal suggestions concerning them. If he does not respond, percussion toys and pitch pipes may be used as stimuli. If there is still no response, he is allowed to play with the noisemakers, and if he tires of them quickly it is assumed that he does not hear them. No precise tests of threshold are obtained, but estimates can be made concerning training needed. Reflexes still occur in the children with hearing losses, and they have no ability to locate sound.

Speech and voice are most effective in testing normal children from thirty - six to fifty - nine months. Whispered speech is now suitable and quiet speech still wins quicker and more interested responses than loud speech. The Ewings feel that pure-tone audiometric tests are not suitable for these children. The hearing-handicapped child of this age can be taught to respond quite definitely to sound.

Colored stumpies, pyramids, sockets of different sizes and cylinders to fit into them, reels fitted onto fixed pegs, and a nest of blocks can be used. The child is first taught to follow directions with both visual and auditory stimuli. Then auditory symbols alone are used. If possible, he is given verbal directions, such as "Put a red peg in the board," etc. If he fails to respond, he is taught to put a peg in place whenever he hears a noise. Signals such as a bell, pitchpipes, the word "go," and sample vowels and consonants are given. A good estimate of the extent and range of hearing is obtainable in this way.

The Ewings have defined a partially deaf child as one who can hear a medium loud voice at three feet, and a severely deaf child as one who can *just* hear a very loud voice at one to two feet. Reflex responses persist in these children longer than in normal children.

Mrs. Ewing [6] evaluated the development of thirty unselected deaf children and found they are normal and above normal in "adaptive behavior" such as dangling a ring, reaching for a spoon, and block building. The early vocal play of all children is normal, but after eighteen months the deaf child tends to become more silent

and begins to use more gestures. Between the ages of three and five the voices of deaf children become "strained and ugly." Careful study of the child based on the developmental clues worked out by the Ewings can give important information about this hearing.

Froeschels and Beebe[7] reported on tests of thirty-three babies between the ages of one-half and nine days of age. The infants did not respond to tuning forks but did respond to the whistles from Urbantschitsch's organon when the tone was introduced directly into the ear. The acoustopalpebral reflex (blinking) was the most frequent reaction shown, while jerking movements or turning toward the source of sound were less frequently observed. Froeschels[3] also described the eye muscle reflex as being "a horizontal and occasionally vertical jerking of the eyeball in a direction away from the source of the sound, followed by an eccelerated movement back to the initial position." Kobrak[8] says a general acoustic muscle reflex may be observed in infants and children up to three or four. It appears in infants in movement of the head, contraction of the rump muscles, and extension of the arms.

A method similar to the Ewings' test has been described by Utley[9] and is suitable for use with children one and a half to four years of age. Then different percussion and noise toys were measured for approximate frequency and intensity at one foot and at six feet. Her toys range in frequency from 60 to 6200 cycles and in intensity from 50 to 105 decibels. The child is taught to move a block when a loud cowbell is rung. The bell is then sounded from outside his visual range, and an approximate threshold is obtained. A wide range of frequencies can be checked by using as many of these toys as possible. Myklebust[4] uses similar stimuli and watches for cessation of activity. He prefers free field soundmakers since he feels that pure tones are perceptually too difficult for the very young child. Tests with noisemakers could well be given over speech reception equipment with the imput checked by a VU meter and the output measured.

Hughson and Thompson[10] have described their success in eliciting a response with a free field thermal hiss, though they state that the indicated threshold may be between twenty and sixty decibels above the true threshold. This measurement should be made with the standard speech reception equipment. They also discuss the use of free field pure-tone testing and state they can thus determine the presence or absence of hearing in a child.

Dix and Hallpike[11,12] have gone farther with this type of testing. They have combined the free field pure-tone test with a peep-show in which a picture can be illuminated by the subject only during the presentation of a tone. A double stimulus is first given with a small signal light coordinated with the tone. Later the auditory signal is given alone. The child presses a button just after a tone has been presented and he is rewarded by seeing an interesting picture. This test is said to take from twelve to fifteen minutes and gives binaural free field thresholds for five tones from 256 to 4096 cycles.

Denmark[13] uses an adaptation of the peep-show technique to ob-

tain monaural thresholds with a regular audiometer. He uses a moving object (a roundabout) which is illuminated and set into motion by an examiner's switch and a patient's response button. Another device for holding attention during an audiometric test is described by Guilford and Haug [14]. It is called a pediacoumeter, and it contains seven jack-in-the box heads, one for each test tone presented. These writers also condition with a light stimulus when the child has too low a chronological or mental age to comprehend instructions for the regular test.

An ingenious person could devise any number of similar toys with dual control. However, in the final analysis, their successful use depends upon rapport with the child, an understanding of when and how to present the stimulus, and a careful interpretation of the responses. Dix and Hallpike have emphasized this, and in addition they describe the preliminary visit in which the child is allowed to play at will in a pleasant room, while two observers note behavior, approximate intelligence, and response to informally presented gross sounds. Every attempt is made to establish rapport and to avoid frightening the child before giving him the peep-show test.

Keaster[15] has made use of speech reception equipment to determine a free field threshold for children having comprehension of language. Familiar pictures are placed in a kindergarten easel and directions are given with progressively attenuated monitored live voice. The lowest level at which the child can follow at least three directions is regarded as his speech reception threshold. Again, ingenuity can suggest adaptations of this test which will appeal to any individual child's interest and help in obtaining an approximate threshold. A game with the teacher guessing which card the child has chosen sometimes brings cooperation from a child who objects to following directions.

Pure-tone audiometric measurements are desirable whenever it is possible to make them. Bloomer[16] suggests a procedure suitable for children three to six. An attractive picture is shown and is associated with an appropriate pure tone. A variety of pictures, such as trains, airplanes, Indians, etc., may be used to obtain approximate thresholds for the different pure tones.

Hardy and Bordley[2] have reported successful objective audiometry with psychogalvanic skin response technique. They have carefully described their equipment and testing methods. The method is based on establishment of a conditioned response to a tone. The response takes the form of activity of the sweat glands with a consequent lowering of resistance of the skin under electrodes to an induced current. The changes in current can be amplified and recorded, and then interpreted as responses to the stimuli. The child is given a test tone, followed in a few seconds by a mild faradic shock. When the child responds to the test tone alone, it is presented as in standard audiometry, and the shock is given only when necessary for reinforcement. Hardy and Pauls[17] have stated that while the idea of skin resistance audiometry is not complex, its execution is extremely difficult. They feel it requires an experienced team with both members skilled in both aspects of testing, the handling of

the child and the operating of equipment and interpreting results. They have given suggestions for administering the test and for handling children of different ages and temperament. The problem is to manage the child in such a way as to "promote a steady PGSR pattern, so that responses to sound may be interpreted accurately with as little as possible of extraneous wave forms." Obviously this problem varies considerably with each child.

The first step in their procedure is to interview the parent while the child plays in their well-equipped playroom. Here they can observe the child and the parent-child relationship, and draw important conclusions about his development. Then an estimate of his hearing responses is made in the sound-proof room over the speech reception equipment. The stimuli used are speech, voice, masking noise, whistles, animal sounds, music, and pure tones. Only after these preliminary estimates have been made is the psychogalvanic skin response test given. The entire procedure is said to take between an hour and an hour and a half.

The use of electroencephalography for objective measurement of hearing has been described by Marcus.[18,19] The child is put to sleep, with sedation if necessary, and the electroencephalographer interprets the appearance of arousal responses when stimuli have been presented. The mother calls the child's name, first in a whisper and then louder if there is no response. If this fails, the tester uses a cowbell, whistle, tom-tom, beating on a pan, and pitch pipes. While it is possible to note the extent of response as compared to the approximate intensity of the stimulus, these stimuli are not calibrated, and the test gives an indication of whether or not the sound was heard rather than a quantitative measurement.

A number of methods of giving hearing tests to very young children have been described. Some of them require specialists using elaborate equipment, and others could be given in any clinical situation. All tests of young children require skilled observation and careful interpretation. Definite responses consistently manifiested give a minimal estimate of the child's residual hearing, but failure to respond does not necessarily indicate deafness. The clinician must be alert to any clues he can obtain from consultation with the child's parents or from general behaviour patterns of the child in order to see the complete picture and to make a differential diagnosis.

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A STUDY OF TWO CONGENITAL APHASIA CASES WITH SPECIAL REFERENCE TO ADULT SIMILARITIES

Lyda M. Schmeling

Aphasia in the adult has been studied more and more extensively since the works of Broca, Marie, Jackson, and Pick and others were published in the nineteenth and early twentieth centuries. The study of adult aphasia received great impetus from the advent of the two recent wars with their aftermath of large numbers of brain injured soldiers. Modern medical science has resulted in saving the lives of many brain-injured who would not have survived in earlier times; for this reason the number of cases receiving treatment and therapy presents the speech correctionist with a wealth of material for study.

In considering congenital aphasia, variously called idiopathic language retardation, language agnosia, etc., a large potential caseload was always present but not until recently has this fact been generally recognized. Severe cases in which the child had no speech or the speech was relatively undeveloped were often recognized and the failure to develop speech was ascribed to mental deficiency, deafness, psychological disturbance or obscure etiological influences. Milder cases in which the speech defect was not so serious, were often mistaken for articulatory disorders and the training program was handled as such until the resultant slowness or lack of progress made an aphasic condition suspect.

Bangs[1] has ably summarized the literature in the field. It is not within the scope of this article to present a historical review of congenital aphasia, or to argue the suitability of that term. The purpose of this paper is to present a study of two cases exhibiting the condition herein referred to as congenital aphasia. Special attention is given to manifestations of adult aphasia characteristics in these cases.

DESCRIPTION OF THE CASES

Case A, a 31 month old white male, was seen for a speech examination at the speech clinic of the pediatrics department of the University of Kansas Medical Center (the speech clinic is a field center of the Institute of Logopedics, Wichita, Kansas). The child had been referred by his pediatrician. The child was extremely hyperactive and the behaviour disorded, in cluding severe, frequent temper tantrums, making formal speech testing difficult. The case had no consistent communicative signals, although the parents reported occasional approximations of words in appropriate situations. The speech signals were given in erratic fashion with the word approximations sometimes involving high levels of association, but which were usually never repeated despite attempts to secure repetition. Most of the word approximations consisted of vowels with occasional bilabials used. The only phrase was "Bye-bye (bah-bah) baby." Exhaustive speech examinations indicated a severe sensory aphasia with a high auditory threshold. There was no record of severe illnesses nor high fevers and the etiology of the condition was obscure.

The pediatric and neurological

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examinations indicated a healthy, well-developed child with no gross neurological signs; the electroencephalgram was borderline to normal. The pediatric psychiatrist concurred in the diagnosis of congenital aphasia and described the hyperactivity and behavior disorder as manifestations of the brain injury syndrome. The child had walked at twelve months. There was no indication of a hearing loss; complete audiological testing following a period of speech therapy revealed normal hearing.

Psychological testing was not attempted until six months later, at which time the child was three years and two months old. The Stanford-Binet, Form L (performance items only-no items involving speech were used) and the Vineland Social Maturity Scale revealed, respectively, an approximate I.Q. of 84 (low normal) and a social quotient of 90. Because of the child's undeveloped speech and poor coordination, this was not considered an accurate account of his mental capacity. All performance items at the two years and six months levels were passed; none were passed at the three years, six months or four years levels. The psychologist noted that the child was extremely distractible throughout the test; he was fascinated by sounds, noises and chance objects. Calling his name or displaying a toy could not recall his attention. His mother stated that this was true of him in the familiar home situation as well.

Case B, a 27 month old white female was referred to the speech clinic by the pediatric psychiatrist of the University of Kansas Medical Center. The psychiatrist suspected a congenital aphasia. The child exhibited the same behavior characteristics as Case A—hyperactivity, tantrums, and failure to respond her first year, reported that the child had no speech and apparently no comprehension of language as communication. There were no communicative attempts although a singsong jargon often accompanied solitary play. Insofar as it could be determined without audiological testing, no hearing loss existed. Results of exhaustive speech examinations indicated a severe sensory aphasia with a high auditory threshold, supposedly a result of meningitis occurring at five months of age.

The electroencephalogram was normal although convulsions did occur. Anti-convulsant drug therapy controlled the seizures fairly well. The pediatric examination indicated a healthy, well-developed child.

Developmental history indicated a retardation of motor development subsequent to the meningitis. The child walked at 18 months.

The psychologist felt that the best measure of the child's functioning indicated a borderline level of performance. This was based on the Vineland Social Maturity Scale since the child had no speech and was so hyperactive and distractible that she was not testable.

DISCUSSION

Both cases demonstrated throughout the training periods the conditions listed by Goldstein[2] as general rules of distinegration. A rise of the threshold and retardation of excitation was seen in long delayed responses. Case B demonstrated the condition most dramatically with responses sometimes occurring as long as two minutes after the auditory stimuli. An example was seen in one train-

ing period when a doll was being used to gain comprehension and imitation of commands. The stimulus "stand up" was given and at that moment an emergency telephone call came. The speech therapist had been talking a few minutes when suddenly, the case said "Stand up" and made the doll do so. The lability of threshhold and preservation due to the abnormal spread and abnormal retention of stimuli were observed. The influence of performances by external factors with consequent distractibility or in some instances abnormal attention and fixation were characteristic of the cases' behavior. A blurring of the boundaries between "figure" and "ground" was demonstrated clearly in Case A. In working with Case A on associating rooms of the house with pieces of furniture or equipment, the case named the living room, and dining room satisfactorily; then he was asked in what room was the refrigerator. The response was: "The refrigerator is cold—milk and butter and ice cubes are in the refrigerator." In another instance, when objects were being traced with naming describing as the speech objective, the case began tracing around the speech correctionist's finger pointing at the object and preservating on tracing his own and mother's fingers regardless of attempts to focus attention on the day's training program.

Aphasia retraining techniques designed to circumvent or in some cases to utilize to advantage the aphasic characteristics including perseveration, distraction, emotional lability, delayed response, etc., were utilized in the retraining program. Manipulation of environmental conditions, use of concrete materials and actual objects, stimulation by auditory bombardment, associative cueing, utilization of intact sensory avenues, and conditioning as discussed by Palmer[3,4] were the foundation of the retraining program. In each case the attention increased, the hyperactivity decreased as the ability increased, and the tantrums, in Case A, have disappeared. The tantrums occur infrequently in Case B and only as a result of frustration on occasions when the child's speech cannot be understood.

The most startling development in the training program of Case A was brought to the correctionists attention by the parents seventeen months after speech correction was initiated. The parents reported that Case A talked of events which had occurred when he was 2½ years old which was before any language communication was developed. No report of recall of events that had occurred before language was developed could be found in the literature on congenital aphasia. Recall and subsequent explanation of bizarre behavior is often seen in the adult aphasic as his speech improves. The parents were positive that they had not discussed the events since that time—in fact, the parents had forgotten many of them until the child reminded them. The mother's written report on some of these events follows:

> When he was two, we took him on a motor launch ride He seemed to be frightened and cried violently. Last summer (he was five), when in the same park he asked, 'When did J. ride on the launch?' I replied that he had been on it once when he was a baby and it had scared him. He said, 'No, no, it didn't scare J., it hurt his ears.'
>
> He insisted on playing with the telephone when has was just learning to walk well, despite the usual scoldings and threats. He reminded

me of this recently—I told him we couldn't let any child play with real telephones and explained why I had to scold him. He said, 'J. just wanted to make it ring.'

Recently he reminded me of the time he threw a can of fruit against the wall while I was in the hospital. He said he did that because he didn't want his grandmother to feed him while I was gone.

He was just two when he spent the day at his grandmother's because we were moving and she had said he cried a great deal, especially when she washed his face and hands. Not long ago he asked, 'Why did J. cry at grandma's house when we moved?' I asked him why and he said it was because she had used a towel. I checked with my mother and found she had used a towel instead of the regular wash cloth.

As training with Case B progressed, a remarkable perception and retention of certain visual stimuli became evident. When the case was three years old, all of the capital letters of the alphabet except U,V,X,Y and Z could be named when seen in any material. No attempt had been made to teach the alphabet but apparently learning had occurred incidentally with naming the objects pictured in "ABC" books. Trademarks of various brands of food used at home were recognized in advertisements, and the foods advertised as breakfast cereals, ice cream, peas, etc., were named. The intensive interest in naming demonstrated in Cases A and B led to the observation that reading or some form of visual discrimination of groups of letters was occurring in Case B. In naming the foods in the cupboard, canned goods with no pictures on the labels were named correctly as were spices, all of the same brand and in cans identical except for the printed names of the contests. Nutmeg, allspice, cloves, cinnamon, ginger, as well as others, were consistently named accurately. The visual perception and discrimination were especially striking in contrast to the perception and discrimination of auditory stimuli. At that time all simple commands were understood and a great many intelligible phrases were used in indicating needs and wishes in reality situations, but speech development and responses to auditory cues were not on a level with the chronological age, whereas responses to visual stimuli were much in advance of the actual age.

Case A is now enrolled in a public school classroom and has made a good adjustment to the classroom routine. His language is marked by some liaisonic articulatory errors and a distortion of the melodic, accentual and rhythmic patterns of speech. Corrective training is still in progress and the prognosis for normal speech is good.

Case B who is of pre-school age has many phrases which are used consistently in asking for the foods wanted, articles of clothing desired and other needs. The strong naming drive persists, e.g., all of the doors in the house are named. The greatest improvement is seen in the area of auditory perception with attention to commands and suggestions with consistent responses in contrast to the pre-training condition in which no auditory cues were comprehended. Corrective training is still in progress.

CONCLUSIONS & SUMMARY

Two cases of congenital sensory aphasia whose conditions and responses to speech therapy were similar to those reported in the literature on adult aphasia were

(Continued on page thirty-seven)

NEWS AND NOTES

LELAND M. GRIFFIN, *Editor*

FORENSIC ACTIVITIES

ALBION COLLEGE: Albion College formally opened its forensic season on November 21 with a committee hearing and symposium on the national debate question, and on the following day acted as host school for the Michigan Intercollegiate Speech League novice debate tournament. Professor J. V. Garland announced that fourteen colleges and universities participated in the tournament. Otis Aggertt, director of debate, has planned an active program for the year in the intercollegiate field, and Albion's prospects have been brightened by the enrollment in the freshman class of three of the four high school debate champions.

Albion debaters plan to attend the following tournaments: the De Pauw, the Michigan Novice, Michigan League, and the Delta Sigma Rho Regional tournament at Madison, Wisconsin.

BUTLER UNIVERSITY: Butler University has scheduled debates with the team from Oxford University, and with Franklin College, Wabash, Purdue, and De Pauw University. Other forensic activities include student parlimentary discussions, to be conducted in association with the YM-YWCA, and a series of six radio forums to be broadcast over Station WAJC-FM.

CENTRAL MISSOURI STATE COLLEGE: Professor Gilbert Rau, director of forensics, announces that a full debate season has been planned for the school year. Among other events, the school will sponsor late in February the annual state tournament of the Missouri Association of Debate Directors.

DENISON UNIVERSITY: The Denison forensic program was featured in the June issue of *Speech Activities*. The University held its annual debate tournament on the first Saturday in November, and on November 17 Oxford University debated with Denison. Tom Skidmore, varsity debater, is spending the first semester in Washington, D. C., on an exchange with the American University. Hugh Pickett has charge of the freshman debaters, and Pressley McCoy is directing the core course in speech, required of all Denison students.

HOPE COLLEGE: Professor William Schrier announces that among other activities his debaters will participate in the events of the national Pi Kappa Delta convention, to be held at Kalamazoo College in April.

UNIVERSITY OF ILLINOIS: On November 8, the department of speech sponsored a one-day workshop for high school debaters. Sixteen outstanding debaters from Illinois high schools attended the first High School Debaters Workshop, July 6-20. The Workshop was sponsored by the department of speech and the University of Illinois Summer Session. Mr. R. P. Hibbs, Principal and former director of debate, DeQuoin (Illinois) High School, worked with Assistant Professor Halbert Gulley, and assistants Thomas Finfgeld and Wayne Brockriede of the Illinois forensics staff in planning and directing the session.

UNIVERSITY OF ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: Seven members of last year's group, which won three tournament championships and was one of the representatives of Region V at the na-

tional tournament at West Point, will be with the debate squad this year. Plans for the first semester include participation in tournaments at Bradley and Kirksville, the sponsorship of the Fifth Annual Freshman-Sophomore Tournament on December 13, and the sponsorship of a high school tournament on January 10.

The presentation of public debates before campus audiences and members of the Lawson YMCA forum will be continued. Colleges interested in public debating are invited to write to Mr. Carl Pitt, assistant director of forensics.

Professor Wayne N. Thompson will manage the Second Annual Contest in Public Discussion. This contest calls for making tape recordings on the home campus and sending them to Chicago for assignment to a panel of critic judges.

INDIANA STATE TEACHERS COLLEGE: Members of the debate teams will participate in a number of intercollegiate speech contests during the year. These include the Indiana-Michigan Regional Discussion Conference of Tau Kappa Alpha, held at Purdue University; the annual Delta Sigma Rho Debate Tournament, at DePauw University in February; the annual Invitational Debate and Public Speaking Contests, at Indiana University in March; and the Thirteenth Annual National Conference of Tau Kappa Alpha, at the University of Denver in May. At the latter contest, George McCarty, director of forensics will serve as director of the extempore speaking section. The question-answer method of extempore speaking, as devised by McCarty, will be used in this event.

IOWA STATE COLLEGE: Iowa State College will pursue its usual schedule of intercollegiate debates, weekly radio programs, and community appearances. A series of five radio programs on the issues of the Presidential campaign were presented. The Iowa State Debaters and the Delta Sigma Rho chapter sponsored a practice debate tournament for Iowa schools during the first week in October. The traditional intramural extempore speaking contest will be held in February.

KENT STATE UNIVERSITY: Kent State's beginning debaters went to Cleveland for the Northeastern Ohio Novice Tournament on December 12 and 13; the women debaters participated in the Women's Tournament of the Ohio Conference, at Columbus, on December 5 and 6. During the winter, Kent State will be host at its annual Buckeye Debate Tournament.

MARIETTA COLLEGE: On February 7, the Ohio-West Virginia Invitational Debate Tournament will be held at Marietta College.

MANCHESTER COLLEGE: The annual schedule of forensic events includes: the Tau Kappa Alpha Regional Congress at Purdue University, October; the National Contest in Public Discussion, University of Illinois at Navy Pier, November; the state oratorical contest; and the state peace oratorical contest. In addition, debaters will attend some six debate and discussion tournaments in nearby states.

UNIVERSITY OF MISSOURI: The University of Missouri debated the University of Texas in October, and in the same month Missouri debaters participated in the annual University of Nebraska Forensic Clinic. A feature of the clinic was a Missouri-Nebraska debate on the proposition, "Resolved, that the Atlantic Pact nations should form a federal union." On November

8 a debate conference for high schools in the state was held, at which Washington University and Missouri debated one of the NUEA high school debate propositions.

In addition to sponsoring all forensic events, the *Athenaean Society*, campus speech group, will offer its own program of discussions and debates.

UNIVERSITY OF NEBRASKA: On October 18, a clinic for high school students of social studies and debate was held on the campus. The University of Nebraska Intercollegiate Debate and Discussion Conference is scheduled for February 27 and 28. All interested schools are invited to attend.

NEBRASKA STATE TEACHERS COLLEGE: H. L. Ahrendts, chairman of the department of speech, served as director of the College's annual debate tournament which was held on the campus at Kearny in November.

OHIO UNIVERSITY: The annual debate-discussion clinic at Ohio University was held on the campus October 3, in the Speech and Theatre Building. Professor L. C. Staats and Mr. Thomas Ludlum were in charge of the clinic, which was open to coaches and debaters in the Ohio Conference colleges.

PHILLIPS UNIVERSITY: Phillips University debaters will attend some five tournaments during the season, including the Savage Tournament, at Durant, Oklahoma, and the national Pi Kappa Delta tournament.

COLLEGE OF SAINT FRANCIS: On November 2, the Forensics Club broadcast a discussion with Fournier Institute of Technology, Lemont, Ill.

SOUTHERN STATE TEACHERS COLLEGE, SPRINGFIELD, SOUTH DAKOTA: The forensics program for the present year includes training and competition in debate, oratory, extemporaneous speaking and discussion.

TARKIO COLLEGE: Special Abilities scholarships in oratory, granted for outstanding achievement in high school speech contests, have been awarded to two members of this year's freshman class.

Tarkio College plans to participate in the eighteenth annual tournament of the Missouri Association of College Debate Directors, to be held at Warrensburg in March.

WABASH COLLEGE: Wabash College entertained the combined British Universities debate team on December 2.

Members of the Wabash chapter of Tau Kappa Alpha plan to attend the national conference to be held at Denver University in April.

WASHINGTON UNIVERSITY: The third annual debate institute was held on November 22, with coaches and debaters from some twenty high schools in attendance. The major portion of the program was devoted to demonstration discussions and debates on topics of current interest to the high school teams.

At the institute sponsored by the University of Missouri, Louise Goble, director of forensics at Washington University, spoke and several members of the debate squad took part in the program. Miss Goble recently compleed a series of lectures on techniques and philosophy of debate for the thirty new members of this year's squad.

WESTERN RESERVE UNIVERSITY: The forensics season began on September 18, when some forty men and women reported for the *Reserve*

Rostrum, the students' speakers bureau, and for the Panel of Americans, a special program aimed at combating ethnic prejudices. The schedule of the Rostrum speakers includes the Buckeye Tournament, at Kent College, the NEODC Tournament at Oberlin College, and the Delta Sigma Rho convention in Chicago.

In addition, Western Reserve will meet the University of Pittsburgh and Wayne University in a series of demonstration debates to be held before high school assemblies in Ohio, Pennnsylvania, and Michigan.

WILLIAM JEWELL COLLEGE: Spring semester activities were highlighted by a debate with the Australian team. The season closed with the Provinicial Pi Kappa Delta Tournament at Southeast Missouri State College, with all William Jewell contestants receiving ratings.

William Jewell will sponsor its annual Blizzard Debate Tournament on January 10.

WITTENBERG COLLEGE: Wittenberg College debaters participated in the annual Ohio Intercollegiate Women's debate tournament in November, and plan to compete in the Men's Intercollegiate Debate Tournament in February. Participation is also planned, for both men and women, in the contests in oratory, interpretive reading, and extemporaneous speaking which are sponsored by the Ohio College Teachers of Speech Association. In addition, preparation has begun for the intramural debate tournament, an annual fraternity and sorority competition on the Wittenberg campus, which is sponsored by the local chapter of Tau Kappa Alapha. The winner receives a large loving cup.

RADIO and DRAMA

ALBION COLLEGE: Plays scheduled for fall production are Fay Kanin's *Goodby My Fancy* and Ibsen's *Ghosts*. In addition to these major production, the Albion College Players sponsored the Barter Theatre of Virginia in two performances on October 25, of *The Merchant of Venice*.

BUTLER UNIVERSITY: The Butler Student Players, campus drama organization numbering some 158 players, presented an arena-style production during the fall semester. Additional productions included the presentation of one-act plays by the Acting classes, and recital presentations before civic groups.

CENTRAL MISSOURI STATE COLLEGE: *Two Blind Mice* was presented in the Arena Theatre on October 21-24. The second fall production will be E. B. Ginty's *Missouri Legend*, on January 29, 30.

CULVER-STOCKTON COLLEGE: The fall production was *Seven Sisters*, a play adapted from the Hungarian of Herczeg by Edith Ellis.

DENISON UNIVERSITY: Four plays were produced during the fall season: in the Studio Theater, O'Neill's *Beyond the Horizon;* in the University Theatre, Shaw's *Pygmalion*, and Arthur Miller's *Death of a Salesman;* and in the Children's Theatre, Richard Adams' adaptation of *The Gallant Tailor*.

During its sixth season, from June 17 to August 23, the Denison Summer Theater presented *Petticoat Fever, The Lady's Not for Burning, The Curious Savage, The Happiest Days of Your Life, Personal Appearance, Uncle Tom's Cabin, Dulcy, The Royal Family, Gramercy Ghost*, and *The Corn is Green*.

DEPAUW UNIVERSITY: Plays scheduled for presentation during the first semester were *State of the Union*, October 30, 31, and November 1, and Shaw's *Saint Joan*, November 20-22.

HAMLINE UNIVERSITY: Drama students at Hamline presented Wilder's *The Skin of Our Teeth* in October, and Christopher Fry's *The Boy With a Cart* in December.

A modern dance group under the direction of Mary Nee has been organized. Plans are being made for classes, demonstration, and guest appearances. The annual Hamline University Film Series is this year presenting an international film series of eight important American and European films.

HOPE COLLEGE: The Drama Club is planning a trip to Chicago to visit the Art Museum and to see a play. Preparations are also being made for the area high school play festival, and for the production of *Harvey* and *The Little Foxes*.

UNIVERSITY OF ILLINOIS: The Illini Theatre Guild has announced the following schedule for the fall season: *The Provok'd Wife* (October) directed by Charles Shattuck; *The Time of Your Life* (November) directed by Mary Arbenz; and an opera production (January) to be directed by Ludwig Zirner.

The activities of the Children's Theatre, a division of the University of Illinois Summer Theatre, were directed by Visiting Lecturer Margaret Ellen Clifford, Head of the Drama Department at Skidmore College. Twenty-two high school students selected from different areas of the state participated in the second annual Illinois Summer Youth Treatre. Supervisor Joseph Scott and directors Clara Behringer and Charles Shattuck guided the young people through two weeks of intensive study, including the presentation of scenes from modern drama.

UNIVERSITY OF ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: During the summer Dr. Eugene Vest, Chairman of the Division of Humanities, gave a series of television lectures reviewing books of travel and adventure. This fall he is serving as moderator of a weekly TV program of the panel type discussing the great ideas basic to present-day civilization. Dr. Peter Klassen is also on the panel.

Last spring the Chicago Undergraduate Division presented five educational programs a week over WBIK-FM as part of "Operations New Horizons".

The play tentatively selected for production by the Pier Playhouse is *John Loves Mary*. Mrs. Frances Goulson is director of the Playhouse.

IOWA STATE COLLEGE: The Iowa State Players presented *Death of a Salesman* on November 6-8. The Iowa State Players, the Laboratory Theatre, and the Film Theatre are the three divisions of the Iowa State College Theatre. The Film Theatre has scheduled a series of seven foreign films for fall showing, including *Orpheus*, *Paris* 1900, and *Open City*.

KENT STATE UNIVERSITY: WKSU-FM, the university's radio station, resumed operation on September 29 after a three week vacation from the air. The radio station will continue to offer the NAEB programs in addition to its own programs, live and recorded.

Plays for the coming year include Priestley's *Dangerous Corner*, to be directed by E. Turner Stump, and Fry's *Ring around the Moon*, the freshman play to be directed by Earl Curtis.

LINDENWOOD COLLEGE: *The Importance of Being Earnest* was pr sented on November 6 and 7 in Roemer Auditorium on the Lindenwo campus. Robert Douglas Hume was the director.

MARIETTA COLLEGE: The first two plays of the season were Lilli Hellman's *Watch on the Rhine* and Wilde's *The Importance of Being Earne*

MANCHESTER COLLEGE: In connection with homecoming festivities, major production of Thornton Wilder's *Our Town* was presented.

UNIVERSITY OF NEBRASKA: University Theatre activities during t present season are being presented in the Arena Theatre. The theatre pla is undergoing renovation and should be ready for occupancy sometime duri the 1953-54 school year. Plays produced in the fall were *Outward Bound* a *The Circle*, and each play ran for eight performances. Plays scheduled the Laboratory Theatre are *An Inspector Calls*, November 13 and 14, a *Miss Julie*, January 16, 17.

A series of dramatic programs has been scheduled for presentation ov local radio stations, one show to be broadcast each Thursday for a period thirty weeks.

NEBRASKA STATE TEACHERS COLLEGE: The college celebrates twe ty years of daily radio broadcasting this fall. Kearney broadcasts thirty mi utes each day through the facilities of KGFW-Kearney. Equipment in t college studio is valued at $15,000, and complete radio courses are taught the Department of Speech.

OBERLIN COLLEGE: Oberlin College is building a new $1,000,0 theater designed by Wallace Harrison, UN architect.

OHIO UNIVERSITY: The Ohio University Theatre opened its season wi a production of *Goodbye My Fancy*, directed by Virginia Hahn. Maxwe Anderson's *Elizabeth, the Queen* directed by Christopher Lane, was produc in December.

In the student-produced "great play" series, *Le Cid* was presented November.

The Ohio University Theatre presented its first venture in children's theat with the production of *The Emperor's New Clothes* on November 20, 21, a 22. The play was produced in the University Theatre and taken on tour neighboring schools. It was under the direction of Miss Dixie Campbe graduate assistant in Theatre.

OHIO NORTHERN UNIVERSITY: Drama students at Ohio Northe University presented *You Can't Take It With You* as their fall productio

PHILLIPS UNIVERSITY: *Best Years* opened the season in October, a in late November a religious drama concerning the disciple Peter, *The Roc* was produced. Both plays were under the direction of Professor Earl Ober

COLLEGE OF ST. FRANCIS: Players, Inc., the drama group from Cath lic University of America, gave Shakespeare's *Love's Labours Lost* on N vember 16.

The Radio Workshop entered its seventh year, with the opening broadca on October 7.

SOUTHEAST MISSOURI STATE COLLEGE: In addition to several programs of one-act plays, *Light Up the Sky* was staged in November, and *The Hasty Heart* will be presented on February 12, 13. Professor Douglass Wells is the director of both plays.

SOUTHERN STATE TEACHERS COLLEGE, SPRINGFIELD, S. D.: In addition to the two major productions presented during the first semester, several one act plays were staged and the Dramatics Club gave a number of performances before high school audiences of the area.

TARKIO COLLEGE: *Good Housekeeping,* by William McCleery, was presented in October. Professor Robert L. Richey was the director.

UNIVERSITY OF TULSA: The Tulsa University theatre season opened with Maxwell Anderson's *The Star Wagon,* Beaumont Bruestle directing. *Master Skylark,* by Edgar Burrill, was presented in November at the University and also at several of the public schools. Laurine Hager, director of the T. U. Children's Theater, produced the play. In December, Dr. Bruestle presented *You Touched Me.* Settings for all plays were in charge of Harold Barrows.

Rod Jones directed a pageant for the Oklahoma-Arkansas synod of the Presbyterian church. Individual scenes for the pageant, which deals with the history of Presbyterian missions in Oklahoma, were prepared by various churches throughout the state.

The mobile equipment of television station KOTV has been made available to the speech department to supplement laboratory work at the station's downtown studios.

KWGS, the FM radio station operated by the speech department for the university, added a new control room and a new studio during the summer.

WASHINGTON UNIVERSITY: Thyrsus, student dramatic organization, presented *Lute Song* on October 30, November 1 and 2, and *The Great God Brown,* December 11-14. The plays were under the direction of William Carson and Nelson Magill, with technical direction by Willard Bellman. A series of one-act plays will be presented in Brown Hall auditorium on Feb. 13, 14.

WESTERN RESERVE UNIVERSITY: Reserve debaters and radio club members are cooperating on a weekly show over WTAM. The program consists of "man-on-the-street" questions addressed to a local authority on some particular topic, followed by cross-examination by members of the debate squad.

Another weekly program, over WHK, presents members of the debate teams in half-hour debates on current issues. The "court room trial" form of debate is used.

WILLIAM JEWELL COLLEGE: Under the direction of Virginia D. Rive, the William Jewell Players presented *I Remember Mama* on Nov. 14, 15.

WITTENBERG COLLEGE: Classes in radio are preparing transcriptions of a number of original programs which will be broadcast over the facilities of local radio stations.

Two plays are scheduled for production in the college Little Theatre, each play to have a run of two weeks. In addition to the longer plays, classes in acting and stagecraft cooperate in the production of a series of one-act plays.

PERSONAL NOTES

ALBION COLLEGE: During June and July, Margaret Hatton served as clinician at Camp Michael Dowling, State School for the Deaf, Fairibault, Minnesota.

Dr. James W. Brock taught at Minnesota State Teachers College where he served as technical director at the Paul Bunyan Theatre.

Otis Aggertt is working with Professor Elbert Bowen, Michigan Central College of Education, on a new interpretation text.

BUTLER UNIVERSITY: Professor G. P. Rice is a member of the TKA National Board of Awards for the current year.

CENTRAL MISSOURI STATE COLLEGE: Henry G. Lee has been added to the staff as Associate Professor of Speech in charge of drama, radio and interpretation courses and activities. Formerly instructor of speech and drama at Lincoln College in Illinois, he was organizer and director of the Lincoln College Community Players.

DENISON UNIVERSITY: Norman Green (M.A., Miami University) has joined the staff of Denison and will be in charge of the radio programs. Robert Robbins has resigned to accept a position on the staff at Ball State Teachers College.

DEPAUW UNIVERSITY: Owen Petersen (Ph.D., Iowa) has joined the staff as a full-time instructor; and Glenn Timmons (M.A., Northwestern) and Christian Hamilton (M.A., Indiana) have joined the staff as part-time instructors. Forrest Seal is on leave of absence for doctoral study at Purdue University.

HAMLINE UNIVERSITY: A new student-directed campus radio station has been installed and will begin functioning during the fall semester.

David Shepard (M.A., University of Minnesota) has joined the staff to teach fundamentals of speech, and coach oratory and debate.

HOPE COLLEGE: Guy Vander Jagt, student president of the local Pi Kappa Delta chapter and prize-winner in oratory and debate, spent the summer in Germany as "community ambassador" for Holland, Michigan, in the Experiment in International Living Plan. The trip was sponsored by some twenty local organizations.

UNIVERSITY OF ILLINOIS: Richard Murphy, newly promoted to the rank of full professor, has resumed his duties after spending the past few months on sabbatical leave in England. King Broadrick has rejoined the staff after spending the past year in study and research at Columbia University. Gene Brutten, clinical supervisor, attended Columbia University this summer where he was engaged in research on aphasia and cerebral palsy. Cullen Owens has resigned to accept an associate professorshop on the faculty of the University of New Mexico. Ned Donahoe, on the theatre staff for the past four years, has accepted a position as head of the theatre at Bennington College. Frances Johnson, M.S., has been appointed instructor in speech with duties as clinical supervisor of students training in speech correction for the public schools.

New assistants on the staff of the Illini Theatre Guild include Robert Leake, Joseph Hazard, Joseph Golden, and Robert Cagle. The following are

new members of the speech clinic staff: Marjorie Thompson, Bringham Young University; S. W. Eppel, University of Maryland; Claudia Polo, Mrs. Stacy Davenport, and Elizabeth Ivens, University of Illinois. Robert Scott and Robert Phillips are new assistants with assignments in forensics.

After receiving Ph.D. degrees with concentration in the area of experimental phonetics, Dorothy Huntington accepted a position at Stanford, Forest Hull at Vanderbilt, and Robert Brubaker at Pennsylvania State College.

UNIVERSITY OF ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: Mrs. Frances Goulson and Mrs. Janice Crews were in Europe during the summer. Mrs. Norma Koenig did graduate study at Northwestern University, and Leon Bloom continued his advanced work at Southern California. Carl Pitt spent part of the summer on the campus of Purdue University, where he completed his doctoral dissertation on Wendell Willkie.

Wayne N. Thompson was president in 1951-1952 of the Illinois Speech Association.

IOWA STATE COLLEGE: Marvin DeBoer has joined the staff to replace James F. Huffman, who is now affiliated with the General Motors Institute,

KENT STATE UNIVERSITY: During the summer, James N. Holm taught at Montana State University, and John Montgomery, Rachel Davies and Helene Sawachka at Ohio State. Mr. Montgomery was recently promoted to full professor.

MANCHESTER COLLEGE: Alice Jeanette Wintzer has been appointed assistant professor of dramatics and speech. Miss Wintzer took her M.A. degree at Ohio State and spent a summer with the Margaret Webster troupe. Paul Keller returns to the staff following a year spent in graduate study at Northwestern University. Wayne Miller, formerly assistant professor of speech, is now engaged in graduate study at the Bethany Biblical Seminary.

UNIVERSITY OF NEBRASKA: Lucile Cypreansen, supervisor of the speech and hearing clinic, has been granted leave for graduate study at Syracuse University; Dallas Williams, director of University Theatre, is on leave for study at Louisiana State University; and Donald Kline has returned to the staff after a two-year leave of absence spent at the University of Missouri.

Frank G. Bock (M.A., University of Denver) and David F. Hayes (M.A., University of Utah) have been appointed instructors in speech and dramatics.

Erling S. Jorgensen, acting director of radio, has resigned to accept a position at Michigan State College.

NEBRASKA STATE TEACHERS COLLEGE: Georganne Steiss has joined the department, having taught this past summer at Kansas State Teachers College.

OBERLIN COLLEGE: Professor Paul H. Boase completed his Ph.D. at the University of Wisconsin in July, 1952.

Three articles by Professor Robert G. Gunderson on the presidential campaign of 1840 have appeared this past spring and summer in state historical journals.

OHIO UNIVERSITY: Helen Pepper has recently joined the staff as an instructor in radio and general speech. Miss Pepper taught at Saint Lawrence University for three years and has had a number of years of experience in commercial radio.

OHIO NORTHERN UNIVERSITY: Joseph E. Spring (Ph.D., Denver) has joined the faculty as director of theater, and Robert Price has been appointed technical director.

UNIVERSITY OF OKLAHOMA: Harry M. Lyle, who recently received his Ph.D. degree from the University of Southern California, has been appointed assistant professor of speech. Dr. Lyle has taken over the duties formerly assigned to Ellwood Kretsinger, who has accepted a position at the University of Oregon.

PHILLIPS UNIVERSITY: James Ladd, associate professor of speech, will return in January after serving for the last two years as chaplain in the U. S. Air Force.

ROCKFORD COLLEGE: Mildred Freburg Berry is on leave from Rockford College for the present academic year. Dr. Berry is at the University of Oslo on a Fullbright appointment; she will also assist the Department of Health in organizing speech centers in Norway. Dr. Atwood Hudson will serve as acting chairman of the department of speech re-education, and Mrs. Barbara Nyberg has joined the staff as speech clinician.

SOUTHEAST MISSOURI STATE COLLEGE: Forrest H. Rose, Dean of the College and Head of the Department of Speech, announces the addition to the staff of Elizabeth Horton, M.A., University of Wisconsin. Miss Horton will be in charge of the speech correction program.

SOUTHERN STATE TEACHERS COLLEGE, SPRINGFIELD, S. D..: Marvin W. Ulmer (M.A., Ohio University) will be in charge of speech and drama this year.

TARKIO COLLEGE: Professor Robert L. Richey served on the summer school staff of Tarkio College. teaching courses in speech, drama, and public school art.

UNIVERSITY OF TULSA: Rodman Jones has returned to the University after a year's leave of absence during which he studied teaching methods in beginning speech courses. The study, made possible by a Ford foundation fellowship, contributed to Jone's doctoral work, which was completed at Northwestern University this summer.

A play by Dr. Beaumont Bruestle, *The Wonderful Tang*, has just been published by the Children's Theatre Press. This two-act play has been presented on television and taken on tour by the University of Tulsa Theater.

WABASH COLLEGE: W. Norwood Brigance of Wabash College spent the summer of 1952 in Europe, where he visited a total of ten countries.

WASHINGTON UNIVERSITY: Earnest Brandenburg has been appointed assistant dean of University College, evening division of Washington University. Willard Bellman, technical director of the theatre, has been promoted

to the rank of assistant professor. Frank Kleffner (Ph.D., Wisconsin) has joined the staff as assistant professor of speech. Dr. Kleffner will be in charge of the speech clinic.

WESTERN RESERVE UNIVERSITY: Lawrence Kuhl (Ph.D., Western Reserve 1952) has joined Reserve's faculty and will teach the radio production courses.

Nancy Wood, (Ph.D. Northwestern) has joined the faculty of Western Reserve University and becomes assistant director of Garfield House, the speech correction clinic sponsored jointly by WRU and the Cleveland Community Fund.

WITTENBERG COLLEGE: G. V. Kelly, professor of speech is the new editor-elect of the *Teachers of Speech Newsletter*.

MISCELLANEOUS

CENTRAL MISSOURI STATE COLLEGE: The first district meeting of the Speech and Hearing Therapists, Central Missouri District, was held October 10 on the Central Missouri State College campus.

The purpose of the newly organized therapists association is to provide bi-monthly meetings at which guest speakers will discuss problems and techniques pertinent to public school therapists.

The officers are Ronda Crimson, Jefferson City, president; Anna Mae Price, Kansas City, vice president; Nancy Calvird, Clinton, secretary; and Mary E. Karraker, Warrensburg, faculty sponsor. Dr. Karraker is director of the clinic at Central Missouri State College.

UNIVERSITY OF ILLINOIS: The annual meeting of the Illinois Speech Association was held on October 17, 18, in the Illini Union Building on the campus of the University of Illinois in Urbana.

Severina E. Nelson, Director of the Speech Clinic, presided at a program of the meeting, during which Joseph Wepman, Clinical Instructor in Otolaryngology and Lecturer in Psychology, University of Chicago, spoke on "A Conceptual Model for the Recovery from Aphasia," and Helmer Myklebust, Director of Children's Hearing and Aphasia Clinic, Northwestern University, talked on "Aphasia in Children—Diagnosis and Training."

Another feature of the meeting was a demonstration debate, by four debaters from the Illini Forensic Association, on the desirability of a federal union of Atlantic Pact Nations.

As a part of its summer program, the Department of Speech, in cooperation with other state and local agencies, held its eighth summer residential clinic for children with speech and hearing disorders. Lawrence Olson was the Coordinator and Richard Brett, of the Waukegan Public Schools, was the Speech Supervisor.

INDIANA STATE TEACHERS COLLEGE: The thirteenth annual High School Speech Tournament, which all Indiana high schools are welcome to attend will be held at I.S.T.C. on January 30, 31. The contest program will include debating, extempore speaking, oratorical declamation, original ora-

tory, and radio speaking. Cups and plaques will be presented as achievement awards for each event. The trophies are provided by various service clubs of Terre Haute.

UNIVERSITY OF NEBRASKA: In June, contracts were awarded for renovation of the University Temple Theatre. The total cost of the project will approximate $380,000, and will make the Theatre one of the most modern educational institutions in the Middlewest.

OHIO NORTHERN UNIVERSITY: The local speech correction program is supervised by the Ohio Northern speech clinic, with the cooperation of the Ada public schools.

OBERLIN COLLEGE: Professor Jeffery Auer, chairman of the Oberlin department of speech for the past fifteen years, resigned in June to become chairman of the School of Speech and Drama at the University of Virginia. R. G. Gunderson has been appointed chairman of the Oberlin department, and Charles A. Leistner, formerly an instructor at the University of Missouri, has been added to the staff.

OHIO UNIVERSITY: The School of Dramatic Art and Speech at Ohio University is pleased to announce the aquisition of the entire professional library of Professor James Milton O'Neill, who retired recently from his position as Chairman of the Department of Speech at Brooklyn College. The collection includes four or five hundred volumes, with particular emphasis on the field of rhetoric and public address; numerous manuscripts and theses; and a wide variety of periodicals, including a complete file of the *Quarterly Journal of Speech.*

UNIVERSITY OF OKLAHOMA: The department has recently been granted permission to offer work leading to the Ph.D. degree in speech in two areas of the field; the speech arts, and the speech sciences.

COLLEGE OF ST. FRANCIS: The speech clinic, now in its seventh year, has been redecorated and new equipment has been purchased.

UNIVERSITY OF TULSA: New quarters for the speech and hearing clinic are nearing completion. Offices and rooms for speech and hearing testing and therapy are already in use; and rooms for remedial reading and psychological testing will soon be available.

WITTENBERG COLLEGE: Students especially interested in speech clinic, speech pathology, remedial work, and corrective speech therapy conduct a free clinic for Springfield school children and others needing remedial speech therapy, once each week throughout the academic year. The students thus receive specialized training in corrective speech, while the patients get the benefit of free, expert therapy for speech ills.

With the addition of several new instructors this fall, the teaching staff of the department now numbers six members.

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studied. Neither child had a hearing loss and both were of borderline to dull normal intelligence according to the psychologist's best estimates. Both cases were extremely hyperactive and neither respond to speech stimulation; comprehension of speech was entirely lacking, or greatly reduced. In Case A the etiology of the condition was obscure. Case B suffered meningitis at 5 months and has a history of convulsions which are controlled with drug therapy. The cases responded well to aphasia retraining techniques; comprehension of speech is now normal, or near normal in each case. Language has developed as comprehension improved and Case A has speech that is adequate for all communicative purposes. Case B has many phrases and uses speech to convey her needs and desires but her language development is not yet average for her chronological age. The most interesting features of the cases were that Case A demonstrated a recall of many events occurring before language was developed and he was eager to explain his seemingly bizarre behavior in each instance. Case B's visual perception and retention of visual stimuli as evidenced by her learning most of the alphabet and to read many printed names at the age of three was particularly interesting.

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